

CAMERA SCRIPT

PROJECT NO: 2315/8056

"DOCTOR WHO"

SERIAL 'U'

Episode 2: Small Prophet. Quick Return

by

Donald Cotton

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VISION MIXER	DAVE HILLIER
F.A.....	JOHN NEWMAN
CREW	TWELVE

TX:65

CAMERA REHEARSALS:

FRIDAY, 24th SEPTEMBER, 1965

STUDIO I: RIVERSIDE

Camera rehearsal (with TK-39)	10.30 - 1.00 p.m.	
LUNCH	1.00 - 2.00 p.m.	
Camera rehearsal (with TK-36 from 4 pm) ..	2.00 - 7.00 p.m.	SET
DINNER	7.00 - 8.00 p.m.	PHOTOS
Sound and Vision Line-up	8.00 - 8.30 p.m.	at approx.
RECORDING: (VT/4T/29160)	8.30 - 9.45 p.m.	3.30 pm

TRANSMISSION: Saturday, 23rd October 1965. 5.50 p.m.

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(1)

RUNNING ORDER

"DR. WHO"

EPISODE 2.

2315/8056

PAGE	SCENE	SET	LIGHT	CAST	CAMS/BOOMS	SHOTS
1	T/C 1 - OPENING TITLES (27")					
	T/C 2 - TRAILER (20") (AGAMEMNON'S TENT)					
2	2	EXT. SANDY PLAIN	DAWN	AGAMEMNON DR. WHO ODYSSEUS CYCLOPS STEVEN SOLDIERS	2A 1A 3A AI	1- 15B
6	<u>RECORDING BREAK (1)</u>					
6	4/5	EXT. MAIN SQUARE OF TROY with Tardis	DAY	PARIS PRIAM SOLDIERS	3B 2B 1B A2 BI	16- 24
8	6	INT. TARDIS	DAY	VICKI PRIAM	3C 2B 5A S/Mic	25- 27
9	7	EXT. MAIN SQUARE OF TROY	DAY	PRIAM PARIS CASSANDRA	2B 1B 3C BI A2	28- 49
13	8	INT. TARDIS	DAY	VICKI	3D S/Mic	50
	<u>RECORDING BREAK (2)</u>					
13	9	EXT. SANDY PLAIN	DAY	DR. WHO STEVEN ODYSSEUS	1C 2C 5B AI	51- 59
15	<u>RECORDING BREAK (3)</u> (NO SC. 10)					
15- 22	11	EXT. MAIN SQUARE OF TROY	DAY	EXTRAS PRIAM PARIS CASSANDRA VICKI CYCLOPS	3C 4B 2B 1A A3 B2	60- 93

(1)

RUNNING ORDER CONT.

PAGE	SCENE	SET	LIGHT	CAST	CAMS/BOOMS	SHOTS
22	12	INT. ODYSSEUS' TENT	DAY	DR. WHO STEVEN ODYSSEUS MESSENGER	2D A4 3E	94- 114
28	13	EXT. PLAIN NEAR TROY	DAY	PARIS STEVEN CYCLOPS	5C B3 1D 2E	115- 141
32- 36	14	INT. HALL, PRIAM'S PALACE	NIGHT	VICKI PRIAM PARIS STEVEN CASSANDRA GUARDS	5D CI 3F 1E	142- 177

ROLLER ON 2

CAST LIST

DR. WHO - Serial U

Episode 2

DR. WHO	WILLIAM HARTNELL
VICKI	MAUREEN O'BRIEN
STEVEN	PETER PURVES
KING PRIAM	MAX ADRIAN
PARIS	BARRIE INGHAM
AGAMEMNON	FRANCIS DE WOLFF
ODYSSEUS	IVOR SALTER
CASSANDRA	FRANCES WHITE
CYCLOPS	TUTTE LEMKOW
MESSENGER	JON LUXTON

EXTRAS: (People in Square of Troy)

JOANNA SMITHERS	JACK ROLANDS
DOREEN UBELS	JOHN MOORE
CARA STEVENS	JOHN MAY
MARGARET BASS	MICHAEL OSBORNE
VICTOR BAILEY	DAVID GRENEAU
WALTER HENRY	ERIC BLACKBURN
JACK DUGGAN	DARRELL RICHARDS
IAN ANTON	RICKY LANCING
JOHN MOYCE	
LESLEY BRYAN	
GERRY ALEXANDER	

TECHNICAL REQUIREMENTS:

5 Cameras (1 - Mole, 2 - Heron, 3, 4, & 5 Pedestals)
3 Booms
Studio Monitors
Roller Caption Machine
Caption easel and 12 x 9 caption stand
Headphones for P.A.
Grams. Foldback.

"DOCTOR WHO"

SERIAL "U"

EPISODE TWO: "Small Prophet, Quick Return"

by

Donald Cotton

RUN TK-39

FADE UP TELECINE I - OPENING TITLES (27")

S.O.F.

FADE OUT

FADE UP TELECINE 2 - TRAILER

INT. AGATHON'S GLENT.

GRAMS
MUSIC A.

(2 next)

ODYSSEUS: (TO DOCTOR) A thunder-bolt tomorrow at your temple did you say?

DOCTOR WHO: Yes. I did.

ODYSSEUS: Our weather is so unpredictable. Tomorrow if there is no thunder on the plain, I've a sword will serve for two as well as one ...! Your temple, as you call it, has disappeared.

DOCTOR WHO: Disappeared?

ODYSSEUS: Vanished into thin air!

FADE OUT T/C 2 - TRAILER

(FAST CUT TO
C.U. ON DOCTOR
WHO THEN STEVEN)

FADE IN

CAMS: 2A, 1A, 3A

1. 2 A 24 / 2. EXT. THE SANDY PLAIN. / BOOM AI
MS Footprints
in sand

SUPOSE Episode
SLIDE Title:
"Small Prophet, Quick Return"

SUPOSE Author's
SLIDE Caption
Written by: Donald Cotton

Shot 1
cont. CUE AGAMEMNON

Pan up to 2-shot
DOCTOR/AGAMEMNON

(1 next) - 2 -

They come fwd

(AGAMEMNON IS WITH THE DOCTOR. ODYSSEUS IS IN BACKGROUND TALKING TO CYCLOPS WHO GIVES HIM THE TROJAN PLAQUE. STEVEN IS UNDER GUARD)

AGAMEMNON: Well, Father Zeus; where is this temple of yours?

DOCTOR X'S R

DOCTOR WHO: It should be somewhere here ... it's hard to say. These sandhills are so much alike

AGAMEMNON: Something has been here. Look /.....

2. 1 A 24
MS Footprints

(SHOT OF FOOTPRINTS
IN SAND)

3. 2 A 24
MS ODYSSEUS

Pan him R to
AGAMEMNON

ODYSSEUS: Aye ... and someone too. Some several tracks that lead across to Troy. Enough of this foolishness! Admit your fault, Lord Agamemnon, these men are spies!

Track back to
include DOCTOR

AGAMEMNON: So it would begin to seem. Bring forward the prisoner!

(STEVEN IS DRAGGED FORWARD)

Now, Father Zeus, you have but one chance left to prove yourself ... Kill the Trojan! /

4. 3 A 16
CS ODYSSEUS

ODYSSEUS: Yes, fling a thunderbolt; or somewhat do, to rise to the occasion. /

5. 1 A 16
CS DOCTOR

DOCTOR WHO: The sacrifice can only be performed within the temple /...

6. 2 A 16
CS ODYSSEUS

ODYSSEUS: Which temple is in Troy; and therefore will we give thee leave to go there! Just so! Well, I for one have heard enough.

7. 1 A 24
2-shot STEVEN/DOCTOR

DOCTOR WHO: There is no need to labour the point. / I am not Zeus, of course; and this man is my friend. But neither of us is a Trojan. /

8. 3 A 24
CS AGAMEMNON

(ONTO PAGE 5)

AGAMEMNON: I care not who you are.
Seize him!

9. 2 A 24 /
LS GROUP
DOCTOR/STEVEN R f.g. (SOLDIERS BIND
THE DOCTOR
WITH ROPES)

It is enough that you have trifled
with my credulity, and made
me look a fool in front of all
my captains.

10. 3 A 16 /
CS ODYSSEUS

ODYSSEUS: Oh, rest assured we
shall never hold it against
you. / A song or two, perhaps,
about the fire, telling how
Agamemnon dined with Zeus, and
begged a Trojan prisoner for advice.
But nothing detrimental.

11. 1 A 24 /
2-shot ODYSSEUS/
AGAMEMNON

AGAMEMNON goes

Oh,
AGAMEMNON: very well,
Odysseus; enjoy your little
moment. I shall not forget your
part in this. You brought them
into camp, remember. Now,
finish the business, and be brief.
And do not bring their bodies back:
let them rot here as a warning
to their fellows.

12. 2 A 24 /
C2-shot STEVEN/
DOCTOR

(QUIETLY
STEVEN: Vicki TO DOCTOR) You're
certain / couldn't have
dematerialised the Tardis?

DOCTOR WHO: (LIKEWISE) Of course
she couldn't. I told you so
last night.

Track back to
include DOCTOR

(AGAMEMNON MARCHES OFF
WITH SOLDIERS. ODYSSEUS
WATCHES FOR A MOMENT,
THEN TURNS.)

13. 3 A 24 /
MS ODYSSEUS ODYSSEUS: Now then, first of
all, who are you?

14. 1 A 24 /
MS STEVEN

On 1: Shot 14

- 6 -

STEVEN: I thought you had decided
that ... Trojan spies, I think
you said? /

14A. 2 A
3-shot STEVEN/
DOCTOR/ODYSSEUS

ODYSSEUS: I do not know. Your attire
is not Trojan and your posturing
as Zeus was so absurd, I do not
think that even Trojan wit could
sink so low ... /

14B. 1 A
MS DOCTOR

DOCTOR WHO: I did not 'posture'
as you call it. I met Achilles,
and ... /

15. 2 A
3-shot A/B

ODYSSEUS: He thrust the role
upon you? This I can believe.
He sees Gods everywhere. But
I am not Achilles.....And you are
not a Trojan; so who are you? /

15A. 1 A 24
2-shot DOCTOR/
STEVEN

DOCTOR WHO: I think you'd better
tell him, Steven.

15B. 2 A 24
3-shot DOCTOR/
STEVEN/ODYSSEUS

STEVEN: Well, this may take some
time ... /

ODYSSEUS: I shall be patient.
Only this time, if you value your
lives, do not lie to me

RECORDING BREAK.

CUE PARIS

CAMS: 2B, 2B, 1B

SCS. 4/5 EXT. MAIN SQUARE OF TROY.
16. 3 B 33 /BOOM A2/
LS SQUARE

GRAMS
MUSIC B

(TARDIS IS IN
THE SQUARE)

(2 next)

- 6 -

On 3: Shot 16

BOOM A2

(THE TARDIS IN THE
MAIN SQUARE OF TROY.

PRIAM into b.g.

(PARIS IS GIVING
INSTRUCTIONS)

PARIS: Cast off the ropes,
and sound the trumpets!

(FANFARE)

Dismiss!

SOLDIERS leave

(SOLDIERS DISPERSE.

BOOM B1

KING PRIAM
APPEARS ON
STEPS OF PALACE) /

17. 2 B 24
LS PRIAM

PRIAM: What is it this time?
By the great horse of Asia, is none
of us to rest? Who's there? /

18. 1 B 24
LS PARIS
Temple step in
b.g.

(2 next)

On 1: Shot 18

19. 2 B 9 PARIS: Paris, father; returned from patrol.
MS PRIAM

20. 1 B 16 PRIAM: Well, what news? Have you avenged your brother Hector? Have you killed Achilles?
MS PARIS

Crane R & back

21. 2 B 24 PARIS: I sought Achilles, father, even to the Graecian lines. I flung my challenge to him, but he skulked within his tent. He feared to face me.
MLS PRIAM

PARIS f.g.

PRIAM: Well, go back and wait till he gets his courage up. Upon my soul, what sort of brother are you? And furthermore, what sort of son? What ...

(PRIAM SEES TARDIS FOR THE FIRST TIME)

22. 1 B 16 What's that you've got there?
MS PARIS by Tardis

PARIS: A prize, father; captured from the Greeks.

(PRIAM DESCENDS STEPS)

23. 2 B 24 PRIAM: H'm ...! Captured, you say? I'll wager they were glad to see the back of it! What is it?
MS PRIAM descending steps to Tardis

24. 1 B 24 PARIS: A sort of shrine ... or so it seems.
2-shot PRIAM/
PARIS

CUE VICKI

25. 3 C 24 6. INT. TARDIS. (Slung mic/ GRAMS MUSIC D
High MS VICKI

(A RATHER SHAKEN VICKI IS NERVOUSLY WATCHING THE SCANNERS.

CUE PRIAM

(5 next on Scanner)

26. 5 A 24 /
 Low CS PRIAM'S face
 (on scanner) PRIAM'S FACE SUDDENLY
 COMES INTO FULL
 CLOSE-UP.

(RATHER LIKE
 "BIG BROTHER
 IS WATCHING YOU")

27. 2 B /
 CU PRIAM on scanner SHE GASPS AND TURNS
 AWAY. SHE NOTICES
 STEVEN'S CLOTHES)

CUE PRIAM

CAMS: 2B, 1B, 3C

28. 2 B 24 / 7. EXT. THE MAIN SQUARE OF TROY. BOOMS/
BI & A2
 2-shot PARIS/
 PRIAM (PRIAM IS VERY
 CLOSE TO TARDIS
 EXAMINING IT)

PRIAM: And what, may I ask, do you
 propose to do with this seeming
 shrine?

29. 1 B 24 /
 LS CASSANDRA PARIS: I ... er ... well I had
 rather thought of putting it in
 the temple .../ A2

(CASSANDRA APPEARS
 DRAMATICALLY
 ON THE TEMPLE
 STEPS AT THE
 OPPOSITE SIDE
 OF THE SQUARE)

CASSANDRA moves down
 30. 3 C 24 / CASSANDRA: You are not putting
 MS PRIAM that in my temple?/
 Pan to PARIS

31. 1 B 24 /
 MS CASSANDRA PRIAM: I should think not indeed.
 Bringing back blessed shrines!
 Go and bring back Achilles' body,
 if you want to do something
 useful. Get back to the war! /

(3 next)

On 1: Shot 31

32. 3 C 16
2-shot PRIAM/
PARIS
- CASSANDRA: And take that 'thing'
with you! /
- PARIS: Really, if you knew
the weight of it ... If
Cassandra doesn't want it, can't
I just leave it where it is for
the moment?
- PRIAM: In the middle of the
square?
33. 1 B 16
MS CASSANDRA
- PARIS: Well, yes; as a sort
of monument. /
34. 3 C 16
MS PARIS/PRIAM
- CASSANDRA: A monument to what?
- PARIS: Well, to my initiative,
for instance. After all, it's
the first sizeable trophy we've
captured since the war started.
It seems a pity not to make
some use of it. /
35. 1 B 24
3-shot CASSANDRA/
PARIS/PRIAM
- CASSANDRA: What sort of use would
you suggest?
- CASSANDRA COMES
fwd past PARIS
- PARIS: I don't know. Once
we've examined it thoroughly
it will probably prove to
have all sorts of uses. /
36. 2 B 24
2-shot PARIS/
CASSANDRA
- CASSANDRA: Yes, I'm quite sure;
uses to the Greeks!
- PARIS: What do you mean?
- CASSANDRA: Why do you imagine
they allowed you to capture it? /
37. 1 B 24
2-shot PARIS/
CASSANDRA
- PARIS: Allowed me to? Look here,
Cassandra ...

(2 next)

On 1: Shot 37

Hold 2-shot

CASSANDRA: Where did you find it?

PARIS: Where do you think?
Out there on the plain ...

CASSANDRA: Unguarded, I suppose?

38. 2 B 24
2-shot PARIS/
CASSANDRA

PARIS: Well, yes, as it happens /...

CASSANDRA: I thought as much!
Don't you see, you were meant
to bring it into Troy?

39. 1 B 16
CS PRIAM

PARIS: No, I don't see, frankly. /

40. 2 B 24
2-shot PARIS/
CASSANDRA

PRIAM: I think I'm beginning
to ... /

PARIS: Look here, what are you
both getting at?

41. 1 B 24
2-shot PARIS/
PRIAM

CASSANDRA: This has broken my
dream. The auguries were bad
today; I awoke full of foreboding /..

PARIS: I never knew you when
you didn't.

PRIAM: Paris, your sister is high
priestess! Let her speak.

42. 2 B 16
MS CASSANDRA

PARIS: Oh, very well. What
was this dream of yours, Cassandra? /

CASSANDRA: Thank you! I dreamed
that, out upon the plain, the
Greeks had left a gift. And
although what it was remained
unclear, we brought it into Troy.
Then in the night, from out its
belly, soldiers came, and fell
upon us while we slept! /

43. 1 B 24
2-shot
PRIAM/PARIS

(2 next)

On 1: Shot 43

Hold PARIS fwd to
CASSANDRA

PARIS: Yes. I hardly think you need trouble to interpret that one. Really Cassandra, have you looked at this 'gift', as you call it? Just how many soldiers do you think are lurking in it? A regiment, perhaps? I hate to disappoint you, but you'd be lucky to get two medium-sized soldiers out of there./

44. 2 B 16
MS CASSANDRA

CASSANDRA: Fool! Even one soldier could unbar the gates, and so admit an army. It's exactly the sort of Scheme Odysseus would think of./

45. 1 B 16
MS PRIAM

PRIAM: Then why don't we open the thing and see?/

46. 2 B 24
3-shot PRIAM/
PARIS/CASSANDRA

PARIS: Well, now, that's rather the point. There seems to be a door, but it won't open.

CASSANDRA: What did I tell you? It's locked from the inside.

47. 1 B 24
MS PRIAM

PRIAM: Oh it is, is it? /Stand back.

He hands sword to PARIS. Track back to inc. PARIS & continue tracking back to inc. CASSANDRA

(PRIAM ATTACKS THE DOOR WITH PARIS'S SWORD, BUT TO NO AVAIL)

PARIS: Perhaps you'll believe me the next time. Cassandra, would you care to try?

48. 2 B 16
MS CASSANDRA

CASSANDRA: The thing need not be opened. Bring branches, fire, and sacrificial oil! We will make of it an offering to the gods of Troy. And if there be someone within, so much the greater gift! /

49. 1 B 24
3-shot PRIAM/PARIS/
CASSANDRA

(3 next)

Track in

FRIAM: Paris, stand aside!
Your sister's right. The thing
must be destroyed before it
harms us.

CUE VICKI

CAMS: 3D

50. 3 D 24 S. INT. TARDIS. Slung mic
MS VICKI

(VICKI IS AT A
CUPBOARD IN
THE LIVING QUARTERS.

SHE IS FURIOUSLY
DRAGGING OUT
CLOTHES, SEARCHING
FOR SOMETHING
SUITABLE TO WEAR.

SHE GETS MORE
PANICKY AS SHE
KEEPS PRODUCING
THINGS FOR THE
WRONG PERIOD:
A CRINOLINE,
A SPACE-SUIT,
A ZO'S FLAPPER
DRESS. ETC)

RECORDING BREAK (Camera moves)

CAMS: 1C, 2C, 5B

51. 1 C 24 9. EXT. THE SANDY PLAIN. /BOOM AI/
CS STEVEN

Track back to
2-shot with
DOCTOR

STEVEN: ... and so, really, we arrive in your time quite by accident. Just another miscalculation by the Doctor, here.

(2 next)

On 1: Shot 51

DOCTOR WHO: I wouldn't call it a miscalculation, my boy.

52. 2 C 24
2-shot fav.
DOCTOR

STEVEN: Then what would you call it?/

DOCTOR WHO: Well, with all eternity to choose from, I think I've done rather well to get us back to Earth at all./

53. 5 B 16
CS STEVEN

STEVEN: I suppose I should be grateful to be trussed like a chicken, about to have my throat cut?/

54. 2 C 24
3-shot STEVEN/
ODYSSEUS/DOCTOR

ODYSSEUS: No-one has mentioned cutting throats.

DOCTOR WHO: Of course not.

ODYSSEUS: No; I had something more lingering in mind./

55. 5 B 16
2-shot ODYSSEUS/
DOCTOR

DOCTOR WHO: Some sort of ritual death, no doubt?

56. 2 C 24
3-shot STEVEN/
ODYSSEUS/DOCTOR
Track back to C2-s
ODYSSEUS/DOCTOR

ODYSSEUS: Sit down./ In my travels I have met many people, but not one of them has had the effrontery to strain my credulity as you have done. Therefore your story is probably true: otherwise you would not have dared to tell it. Get up, and I propose to release you./

57. 1 C 24
2-shot DOCTOR/
STEVEN

STEVEN: That's that's very nice of you

ODYSSEUS X's
behind them

ODYSSEUS: Oh, no, it isn't! I propose to release you; but upon certain conditions.

Track back as
ODYSSEUS comes
fwd. Hold 3-s

DOCTOR WHO: And what are they?

58. 2 C 24
MS ODYSSEUS
Track back to
3-shot

ODYSSEUS: That you use this supernatural knowledge of yours to devise a scheme for the capture of Troy. So I am going to give you two days to think of something really ingenious.

DOCTOR WHO: Two days! That isn't long ...

ODYSSEUS: It should be ample. If you are as clever as you say you are...

STEVEN: What happens if we fail ?

Pan ODYSSEUS R

ODYSSEUS: If you fail, I shall have been foolish to have believed your story; and I would hate to seem a fool.

59. 1. C 24 / (ODYSSEUS CUTS THEIR
3-shot as ODYSSEUS BONDS IN AS TERRIFYING
cuts bonds A MANNER AS POSSIBLE)
Track in on reaction
DOCTOR AND STEVEN I should be very, very angry!

(DOCTOR & STEVEN EXCHANGE
GLANCES)

FADE OUT.

(NO SCENE 10)

RECORDING BREAK

CUE ACTION CAMS: 3C, 4B, 2B, 1A

60. 3 C 33 / 11. EXT. MAIN SQUARE OF TROY. / BOOMS A3
LS PALACE - (BRANCHES ARE PILED & B2
Tardis on R ROUND THE BASE OF
Priestess comes fwd TARDIS. A PRIESTESS GRAMS
POURS OIL OVER THEM. MUSIC E
SOLDIERS STAND BY
WITH TORCHES)

61. 4 B 33 /
LS Temple steps --
Tardis on R

CUE PRIAM

62. 2 B 24 / (ONTO PAGE 17)
3-shot PARIS/PRIAM/
CASSANDRA

(1 next)

63. 1 A 24
3-shot PARIS/PRIAM/
CASSANDRA
- PRIAM: That should make quite a blaze./
- PARIS: Wait! Before you light the pyre, should we not see if such a gift be acceptable to the gods? If it does harbour treachery, then might it not seem the most terrible insult to them?
64. 2 B 9
CS CASSANDRA
- PRIAM: H'mmm.....a point I suppose. Have a word with them, Cassandra.... /
65. 1 A 16
CS PARIS
- CASSANDRA: But I assure you it's quite unnecessary./
66. 2 B 16
3-shot A/B
- PARIS: But better to be on the safe side, don't you think? /
- (CASSANDRA GLARES AT HIM)
- CASSANDRA comes down steps
- Track back to see VICKI come out of Tardis in f.g.
- CASSANDRA: O, hear me, you Horses of the Heavens, who gallop with our destiny. If you would take this gift, then let us see a sign. Show us your will, I pray you; for we are merely mortal, and we need your guidance
- (THE DOOR OF THE TARDIS OPENS AND VICKI STEPS OUT, SHE IS CLEARLY VERY NERVOUS AND STILL LIMPS SLIGHTLY./
67. 1 A 24
Group. Pan R to CYCLOPS
- GENERAL CONSTERNATION.
- THE CAMERA MOVES QUICKLY THROUGH THE CROWD STOPPING AT CYCLOPS WATCHING AMONG THEM)
68. 2 B 24
MLS VICKI f.g.

(1 next)

On 2: Shot 68.

PARIS: This is no Horse of Heaven!

PRIAM: This is no soldier either!

69. 1 A 24
High MS VICKI

CASSANDRA: Who are you! /

VICKI: No-one of any importance.
... Just someone from
the future. /

70. 2 B 16
3-shot PARIS/
PRIAM/CASSANDRA

PARIS: The future?

(CASSANDRA SUSPECTS
RIVAL)

71. 1 A 16
MS VICKI

CASSANDRA: How do you so? You are
no Trojan goddess. Are you some
puny pagan goddess of the Greeks? /

72. 2 B 16
3-shot A/B

VICKI: Of course not. I am
as human as you are. /

CASSANDRA: How comes it, then, that
you claim to know the future?

PARIS: Really, Cassandra! You
know you're always going on and
on about it yourself.

CASSANDRA: I'm a priestess,
skilled in augury.

PARIS: Yes, yes, yes. All those
dreary entrails, flights of birds,
and so forth. Well, perhaps she's
read the same ones. I shouldn't
imagine you have a monopoly.

73. 1 A 9
MCU VICKI

CASSANDRA: Are you a priestess? /

VICKI: Not as far as I know.
I mean, I never took any exams,
or anything ... /

74. 2 B 9
MCU CASSANDRA

(1 next)

On 2: Shot 74

75. 1 A 9
CU VICKI

CASSANDRA: Then how dare you
practice prophecy?

76. 2 B 9
CU CASSANDRA

VICKI: Well, I haven't done
yet, have I?

77. 1 A 9
CU VICKI

CASSANDRA: This is some drab of
Agamennon's, sent to spread
dissension!

78. 4 B 16
2-shot PARIS/
CASSANDRA

VICKI: I'm nothing of the sort!

79. 1 A 9
CU VICKI

PARIS: Of course she isn't.
I can tell.

80. 2 B 24
3-shot PRIAM/
PARIS/CASSANDRA

VICKI: I've never even met
Agamennon.

PRIAM: I wish to question her.
Come here, child ...

(VICKI COMES TOWARDS
HIM DEMURELY)

81. 1 A 24
2-shot VICKI/
PRIAM

That's better. Now; are you
a Greek?

(on to page 20)

(2 next)

On 1: Shot 81

VICKI: No, I am from the future.

(VICKI TURNS TO
CASSANDRA)

Reaction CASSANDRA

So you see, I don't have to
prophecy. Because, as far as
I'm concerned, the future's
already happened.

82. 2 B 24

4-shot PRIAM/

PARIS/CASSANDRA/

VICKI

PRIAM: Eh? I don't quite
follow ...

CASSANDRA: Of course you don't.
She's trying to confuse you.
Kill the girl, before she addles
all our wits. She is a
sorcesess! She must die!

PARIS: Don't be absurd! You're
not to harm her.

83. 1 A 16

CS VICKI

PRIAM: I do wish you'd both be
quiet for a moment. Now, you
mustn't be frightened, child, you
shall die when I say so, and not
a moment before.

VICKI: That's very comforting.

84. 2 B 24

3-shot VICKI/
PARIS/PRIAM

PRIAM: Good girl! There, you
see? Neither of you has any
idea how to handle children.
It only needs a little patience
and understanding. First of all
what is your name?

VICKI: Vicki.

Track back to
see CASSANDRA

PRIAM: Vicki? That's an out-
landish sort of name.

On 2: Shot 84

CASSANDRA moves CL

Track into 2-shot
VICKI/PRIAM

CASSANDRA: A heathen sort of
name, if you ask me ...

PRIAM: Nobody did ask you,
Cassandra. Well, I really don't
think we can call you Vicki. We
must think of another one for you.
What about ...let me see....what
about 'Cressida'? / Would that
suit you?

85. 1 A 9
CU VICKI

VICKI: It's a very pretty name./

86. 2 B 16
2-shot VICKI/PRIAM

PRIAM: Very well then ...
Cressida it shall be. Now, you
claim, Cressida, to come from the
future?

VICKI: Yes.

PRIAM: So you know everything
that is going to happen? .. Look,
Cressida, come into the palace.
I expect you could do with some-
thing to eat?

VICKI goes up
steps

VICKI: Thank you, that would be
very nice/

87. 1 A 16
CS PARIS

PARIS Yes, indeed. I haven't
eaten since .../

88. 2 B 16
CS PRIAM

PRIAM: You get back to the war!
If you haven't killed Achilles by
nightfall, I shall be seriously
displeased./

89. 1 A 16
CS PARIS

PARIS: Oh, very well. But I really
don't see why Troilus couldn't go.
It's more his sort of thing .../

90. 2 B 16
CS PRIAM

PRIAM: Don't argue, Paris.
... Just get out there! /

91. 1 A 16
MS PARIS
Track back - pan
PARIS to CRESSIDA

PARIS: Oh, alright. Goodbye,
Cressida ... all being well, we
shall meet this evening./

92. 2 B 24
3-shot PARIS/PRIAM
VICKI

VICKI: Goodbye, Paris. Thank
you for trying to help me ...

PARIS: Not at all, not at all.
Only too pleased.

PARIS goes

(PARIS EXITS)

(1 next)

On 2: Shot 92

PRIAM: Now come along, Cressida,
you and I must have a long talk...
I've got a feeling you're going
to bring us luck .../

93. 1 A 24
3-shot CASSANDRA/
PRIAM/VICKI

CASSANDRA: She will bring nothing
but doom, death, and disaster!

PRIAM: Yes, yes, Cassandra;
you have made your point. You
really mustn't worry about
Cassandra, she always takes the
gloomiest possible view of things.

(PRIAM BEINGS TO LEAD
VICKI UP STEPS TO
PALACE.)

Track in

It's a form of insurance, I
suppose: so that if things go
wrong, she can always say 'I
told you so'!

(THEY GO INSIDE.)

LEFT ALONE,
CASSANDRA RAISES
HER ARMS AND
DECLARES)

Track in on
CASSANDRA

Pan her L down steps
-- track out and see
CYCLOPS as she passes
Tardis. Hold CYCLOPS
fwd past camera.

CASSANDRA: Hear me, you Gods of
Troy! Strike with thy lightnings
this fledgling prophetess who
seeks to usury Cassandra, your
true priestess. Or give me a
sign, I pray you, that she is
false. Then will I strike her
down myself.....!

CUE STEVEN

CAMS: 2D, 3E

94. 2 D 24
2-shot STEVEN/
DOCTOR

12. INSIDE ODYSSEUS' TENT. DAY. /BOOM A4/

(THROUGHOUT SCENE THERE
IS THE NOISE AND ATMOSPHERE
OF A CAMP AT WAR.)

(ONTO PAGE 24)

(3next)

On 2: Shot 94

(THROUGHOUT THIS
'SCENE THERE IS
THE NOISE AND
ATMOSPHERE OF
A CAMP AT WAR.

STEVEN AND THE
DOCTOR)

STEVEN: (HOLDING OUT PLAQUE) I
know! Why not the wooden horse?

95.	3	E	24	<u>2-shot fav.DOCTOR</u>	DOCTOR WHO: I can't possibly suggest that! The whole story is obviously absurd, probably something Homer thought up as a good dramatic device. It wouldn't work in practice./
96.	2	D	24	<u>2-shot fav.STEVEN</u>	

CUE ODYSSEUS

STEVEN: Well, if you say so,
Doctor. But in that case hurry
up and think of something else.
The only way to rescue Vicki
is to get into Troy. - And we've
only two days!

ODYSSEUS in b.g.

(ODYSSEUS ENTERS
BEHIND THEM.

HE IS CARRYING
HIS SWORD.

THROUGHOUT THE
SCENE HE SHADOWS
PARS AND
EXERCISES GENERALLY)

97.	3	E	24	<u>MS DOCTOR</u>	ODYSSEUS: Rather less now, as a matter of fact. Haven't you thought of anything yet?/
-----	---	---	----	------------------	---

(2 next)

DOCTOR WHO: Not yet, I'm afraid
or at least nothing to bring
about the fall of Troy. I have
thought of some conditions of
my own./

98. 2 D 24
2-shot ODYSSEUS/
DOCTOR

ODYSSEUS: I really don't see how
you're going to enforce them.
But what are they?/

99. 3 E 16
MCU DOCTOR

DOCTOR WHO: It's simply this:
if I'm to help you to sack the
city, then you must promise that
Vicki will be spared./

100. 2 D 24
3-shot ODYSSEUS/
STEVEN/DOCTOR

ODYSSEUS. Vicki? Who is that?

STEVEN: You know, I told you about
her. If they have taken the
time-machine into Troy, then

she'll still be inside it.

ODYSSEUS: I hope so, for her
sake. If she left it, they'd
assume she was one of our spies.
I'd say she's probably past
worrying about by now./

Pan ODYSSEUS L

101. 3 E 16
CS DOCTOR

DOCTOR WHO: We can't be sure of
that./

102. 2 D 24
MS ODYSSEUS

ODYSSEUS: Perhaps not: but I
really don't see what you can
expect me to do about it. When
we enter Troy, I won't have time
to ask every woman I see if she's
a friend of yours. It just
wouldn't be practical./

CUE MESSENGER

103. 3 E 24
2-shot ODYSSEUS/
MESSENGER

(ENTER MESSENGER)

MESSENGER: My Lord Odysseus.

ODYSSEUS: Enter -
What is it?

MESSENGER: Prince Paris calls
again for My Lord Achilles. Our
Lord Agamemnon asks that you go
in his stead.

(2 next)

ODYSSEUS: Well?

On 3: Shot 103

ODYSSEUS: And fight that fool!

MESSENGER: Yes.

Pan R to include
STEVEN

ODYSSEUS: A waste of time; that
puny Princeling cannot fight.
Go tell "Our Lord Agamemnon" that
if he wishes someone to fight
Achilles' battles for him - to
go himself. - Get out!

(THE MESSENGER GOES)

STEVEN: Is Paris such a bad
fighter?

ODYSSEUS: The weakling cannot
stomach killing.

STEVEN rises

STEVEN: Let me go to Troy now,
before you attack.

ODYSSEUS: What's that?

104.	2	D	16	To	<u>STEVEN</u> :
				<u>Find Vicki;</u>	
				2-shot ODYSSEUS/	After all I'm no use here.
				STEVEN	The Doctor can manage very well
					without me.
105.	3	E	16		
				CS DOCTOR	
					<u>DOCTOR WHO</u> : My boy. - Are you
					sure?
106.	2	D	24		
				MS STEVEN	

STEVEN: Yes.

Pan R to include
DOCTOR as STEVEN
leans on table

(3 next)

(ODYSSEUS TURNS
TO GO)

Pan L to include
ODYSSEUS as
STEVEN rises again

STEVEN: Listen, it's quite
simple.

I'll let myself be taken
prisoner.

ODYSSEUS: You really are anxious
to die, aren't you? They'd take
you for a spy, as we did.

STEVEN: Not if I were wearing
uniform. I should be a
prisoner of war. /

107. 3 E 24
2-shot ODYSSEUS/
STEVEN

ODYSSEUS: H'm! I'm not quite
sure what they're doing with
their prisoners of war as the
moment.

It
rather depends on how they feel
at the time, I imagine. They're
an unpredictable lot, the
Trojans ... /

108. 2 D 24
2-shot STEVEN/
ODYSSEUS

STEVEN: I'm prepared to take
the risk, if you're prepared
to let me go.

109. 3 E 24
2-shot ODYSSEUS/
STEVEN

ODYSSEUS: I don't see why not.
And, as you say, you don't
seem to be of any particular use
here ...

110. 2 D 24
2-shot ODYSSEUS/
STEVEN

STEVEN: What about a uniform? /

ODYSSEUS: Well, let me see ...
Last week my friend Diomedes died
of his wounds.
(cont ...)

(3 next)

You're about his size.

ODYSSEUS: (cont) You'll find
his things in the next tent;

111. 3 E 24 / STEVEN: Thank you, Odysseus,
MS ODYSSEUS

112. 2 D 24 / ODYSSEUS: You're a brave man.
I would have been quite dis-
tressed to have had to put you
to death myself. /
2-shot STEVEN/
ODYSSEUS

STEVEN: That's a very consoling
thought. I'll see you both
before I go.

(STEVEN LEAVES
TENT)

Pan ODYSSEUS R
to sit by DOCTOR

ODYSSEUS: Now then, Doctor; to
work. I hope you're not going
to disappoint me.

DOCTOR WHO: I sincerely hope
not. Tell me; have you thought
of tunnelling?

113. 3 E 16 / ODYSSEUS: It's been done. What
we want is something revolutionary. /
CU DOCTOR

114. 2 D 16 / DOCTOR WHO: Dear me! Then ...
have you thought of flying
machines? /
BCU ODYSSEUS

ODYSSEUS: I can't say I have.
Tell me about them ...

CUE PARIS

CAMS: 5C, 1D, 2E

115. 5 C 24 / 13. EXT. THE PLAIN NEAR TROY. DAY.
LS PARIS coming
out of bushes / BOOM B3

(1 next)

On 5: Shot 115

(PARIS IS SEEN,
CAUTIOUSLY
MOVING THROUGH
BUSHES.

HE STOPS, LISTENS,
THEN SHOUTS)

PARIS: Achilles!

(ALARMED BY THE
SOUND OF HIS
OWN VOICE, HE
REPEATS, MORE
QUIETLY)

Track in

Achilles? Come out and fight,
you jackal! Paris, the lion of
Troy, brother of Hector, seeks
revenge! Do you not dare to
face me?

STEVEN in behind
him

(STEVEN APPEARS
BEHIND HIM, IN
GREEK COSTUME)

116. 1 D 24
2-shot over
STEVEN'S shoulder

STEVEN: I dare to face you,
Paris. Turn and draw your
sword!/
(PARIS TURNS IN
SOME ALARM)

PARIS: But ... you are not
Achilles ... are you?

STEVEN: I am Diomedes, friend
of Odysseus.

117. 5 C 24
2-shot STEVEN/
PARIS

PARIS: Diomedes, I do not want
your blood. I seek Achilles./

STEVEN: Must Achilles, be
roused, to undertake your death,
adulterer?/
(1 next)

118. 1 D 24
2-shot PARIS/
STEVEN

PARIS: I ... er ... I'm pre-
pared to let that pass, for the
moment. I assure you, I have no
quarrel with you./

119. 5 C 16
CS STEVEN

STEVEN: I am a Greek, and you a Trojan. Is that not quarrel enough?/
 120. 1 D 16
 CS PARIS

PARIS: Well, perhaps. But personally I think this whole thing has been carried a great deal too far. That Helen business was just a misunderstanding./
 121. 2 E 24
 2-shot STEVEN/
 PARIS

STEVEN: Which I now propose to resolve. Draw your sword.

(PARIS DRAWS HIS SWORD)/
 122. 1 D 24
 2-shot STEVEN/PARIS

PARIS: Very well; but you'll be sorry for this, I promise you./
 123. 2 E 24
 2-shot. Swords clash,
 They circle &

attack shields. (THEY FIGHT, WITH SURPRISING EFFICIENCY CIRCLING ROUND EACH OTHER.
 124. 1 D 24
 2-shot

125. 5 C 24
 MS cut at legs STEVEN STILL

126. 2 E 24
 2-shot. Pan PARIS GUARD UP,
 to fall L PRETENDS TO

127. 1 D 16
 MS STEVEN drops ON ONE KNEE)
 his sword

128. 2 E 24
 MS PARIS Ha! Now die, Greek; and tell them
 in Hades that Prince Paris sent
 129. 1 D 16
 CU STEVEN you thither!/
 CU STEVEN

STEVEN: I yield!/
 130. 5 C 16
 CU PARIS

PARIS: I beg your pardon ...?/
 131. 1 D 16
 CU STEVEN

STEVEN: I yield! I am your prisoner./
 132. 2 E 16
 CU PARIS

PARIS: Oh, but look here, that simply is not done. Surely you would rather die than be captured?/
 133. 1 D 16
 CU STEVEN

(2 next)

STEVEN rises to
2-shot PARIS

STEVEN: Well, yes; of course.
In a general way, that is. But
little did I know when I
challenged you, that you are
indeed the lion of Troy. / I
should have listened to my
friends.

134. 2 E 16
CU PARIS

PARIS: Why? What do they say? /

135. 1 D 16
CU STEVEN

STEVEN: That they would rather
face Prince Hector and Troilus,
together than mighty Paris. You
are unconquerable. /

136. 2 E 16
CU PARIS

PARIS: They don't say that in
Troy.

STEVEN: I could tell them tales
about your valour, that would
make even King Priam blench to
hear ...

137. 1 D 24
2-shot fav.
STEVEN

PARIS: I say, could you really ..? /

STEVEN: And will. I hope
Achilles doesn't meet you.
Even now he searches the plain
for you. And what would happen to
our cause, if he were vanquished?

138. 2 E 24
2-shot fav.
PARIS

PARIS: Quite so. / Well, of course,
if I have a prisoner, I really
don't see how I can oblige him.
There will come a day of reckon-
ing, of course, but at the
moment ...

Track back as
PARIS comes fwd

Pick up your sword, cur!

139. 5 C 24
2-shot PARIS/
CYCLOPS

Now will I drive you like a
Graecian cur into our city. /
Farewell, Achilles. For today,
Paris of Troy has other business..

140. 2 E 24
2-shot PARIS/
STEVEN

Come on. /

(PARIS GOADS STEVEN
WITH HIS SWORD,
AND MARCHES AFTER
HIM. /

141. 1 D 24
2-shot PARIS/
STEVEN. Let them go out
CL. Hold CYCLOPS who
follows CL - 31 -

(RECDG. BREAK next)

AS THEY DISAPPEAR
CYCLOPS SNEAKS
FROM HIS HIDING
PLACE AND FOLLOWS
THEM)

RECORDING BREAK

CUE VICKI

CAMS: 5D, 3F, 1E/T.

142. 5 D 24 14. INT. A HALL IN PRIAM'S PLACE.
2-shot VICKI/ NIGHT /BOOM CI/
PRIAM. fav. (VICKI IS MAKING
PRIAM A HEARTY MEAL,
WATCHED BY PRIAM)

VICKI: That was delicious!

PRIAM: You're sure you won't
have a little more breast of
peacock?

143. 3 F 24 VICKI: No thank you./ I really
2-shot fav. couldn't manage another mouth-
VICKI ful.. How on earth do you
manage to live like this when
you're under seige?/

144. 5 D 24
2-shot fav. PRIAM: My nephew, Aeneas, brings
PRIAM us a little something from
time to time. He's in charge of
our mobile force. Spends most
of his time harrying the Greek
supply routes with his cavalry./

145. 3 F 24
2-shot fav. VICKI: I didn't know cavalry
VICKI existed yet./

146. 5 D 24
2-shot fav. PRIAM: Oh, bless my soul yes.
PRIAM We're basically horsemen. Our
ancestors came here from Central
Asia. Found this strategic
position and chose to fortify
it.

(3 next)

On 5: Shot 146

PRIAM:

All we really need now
is a few score more horses./

147. 3 F 24
2-shot fav.
VICKI

VICKI: You seem very fond of
horses./

148. 5 D 16
CS PRIAM

PRIAM: Fond of them? I should
just think we are. Why, we
worship them! A Trojan will do
anything for a horse ...

VICKI: It's funny that you
should say that ...

PRIAM: Funny? Why? What do
you mean?/

149. 3 F 24
CS VICKI

VICKI: Oh, nothing ... Just a
story I read a long time ago.

PRIAM: A story about this
war?

VICKI: Well, yes. But nothing
of any importance, I'm sure.
It's just a legend./

150. 1 E 24
2-shot PRIAM/
VICKI

PRIAM: What sort of legend?
Cressida, I'm relying on you to
tell us everything you remember;
even if it is only legends.

future, the smallest thing may
be important./

151. 3 F 16
2-shot fav.
VICKI

VICKI: I suppose so. Prince
Troilus, who was here, just now,
is he your youngest son? /

152. 1 E 24
2-shot fav.
PRIAM

(3 next) - 33 -

On 1: Shot 152

PRIAM rises & X'S R
coming fwd to table

PRIAM: Eh? Troilus? Yes, I
suppose he can't be much older
than you are. Why do you ask?
I thought we were talking of ...

VICKI: He's very good looking,
isn't he?

Pan PRIAM L & track
in as he goes U/S

PRIAM: Is he? Well, yes, I
suppose he is. I never really
notice good looks meself ...
only gets you into trouble.
Look at Paris now. Good-looking
as the devil, but a complete
coward./

153. 3 F 16
MCU VICKI

VICKI: I thought he was rather
nice./

154. 1 E 16
MCU PRIAM

Pan PRIAM L to
fire

PRIAM: Women always do. That's
what got us all into this mess.
You haven't met Helen yet, have
you? /

155. 3 F 16
MCU VICKI

Pan her L to
PRIAM - then
pan PRIAM R

VICKI: No. I'm looking forward
to it.

PRIAM: H'M! She's ... yes, well
never mind. But if only he could
have met a sensible young girl,
like you. As I say, its
character that counts, not good
looks./

156. 5 D 24
2-shot PRIAM/
VICKI

VICKI: Thank you kindly ... /

157. 3 F 24
MS PRIAM

Pan him L to
VICKI

PRIAM: Eh? Oh, I didn't mean ...
good heavens no! As a matter of
fact, it's funny you should have
said that about Troilus. I
thought he was rather taken with
you.

158. 1 E 24
2-shot VICKI/
PRIAM

VICKI: Did you really think so?

159. 3 F 24
2-shot VICKI/
PRIAM

PRIAM: Well, of course I did.

... Look here,
Cressida, we're supposed to be
talking about the war, aren't we?
(cont

(5 next)

CUE PARIS

PRIAM: (cont) Don't keep changing the subject. You were saying something about a legend ...

160. 5 D 24
3-shot PARIS/VICKI/
PRIAM
VICKI: Was I? Oh, well ... /
(PARIS ENTERS,
TRIUMPHANTLY)

161. 3 F 24
2-shot VICKI/
PRIAM
PARIS: Father, I've captured a Greek! /

162. 5 D 16
MS PARIS
PRIAM: Confound you, Paris! When will you learn not to come bursting in here when I'm busy? /

163. 3 F 16
MS VICKI/PRIAM
PARIS: I'm sorry, father, I thought you might want to question him. /

164. 5 D 16
MS PARIS
PRIAM: Well, so I may, in due course. But ... /

165. 3 F 16
MS PRIAM
PARIS: Good. He's just outside. /

166. 5 D 16
MS PARIS
PRIAM: What? You haven't brought him here, have you? Into the palace? /

167. 3 F 16
MS PRIAM
PARIS: Oh, you needn't worry. He's thoroughly cowed. /

168. 5 D 16
MS PARIS
PRIAM: That's not the point! /

169. 3 F 16
C2-shot VICKI/
PRIAM
PARIS: Well, now he's here, can't I bring him in? /
(EXIT PARIS)

170. 5 D 24
2-shot PARIS/
STEVEN
(3 next)
PRIAM: Oh, very well; I suppose so ... I'm sorry, Cressdia. This is really unforgivable. /
(RE-ENTER PARIS
WITH STEVEN,
GUARDED)

171. 3 F 16 PARIS: In here, Diomedes. Step lively, now!/
CS VICKI
172. 1 E 16 VICKI: Steven! What on earth ...?
CS STEVEN
- CUE CASSANDRA
173. 3 F 16 STEVEN: Be quiet, Vicki!/
CS PRIAM PRIAM: What was that he called her?
- (CASSANDRA ENTERS)
174. 5 D 24 CASSANDRA: You heard, didn't you? That was the name she called herself when we found her. She recognised him, too. And since he's a Greek, what more proof do you want that she's spy? Guard, Kill her! Kill both of them!
175. 3 F 24 3-shot CASSANDRA/
VICKI/PRIAM. Pan V
176. 1 E 16 to STEVEN
CS CASSANDRA
177. 5 D 24 (VICKI RUNS TO STEVEN'S ARMS, AS THE GUARDS DRAW THEIR SWORDS)
MS VICKI & STEVEN as guards advance

GRAMS.

SUPERIMPOSE SLIDE I - NEXT EPISODE
DEATH OF A SPY

SUPERIMPOSE CAMERA 2 - ROLLER CAPTION

DR. WHO WILLIAM HARTNELL
VICKI MAUREEN O'BRIEN
STEVEN PETER PURVES
KING PRIAM MAX ADRIAN
PARIS BARRIE INGHAM
CASSANDRA FRANCES WHITE
ODYSSEUS IVOR SALTER
AGAMEMNON FRANCIS DE WOLFF
CYCLOPS TUTTE LEMKOW
MESSENGER JON LUXTON

Title music by Ron Grainer and the
BBC Radiophonic Workshop

Costumes by
DAPHNE DARE

CONT/OVER

ROLLER CONT.

Make-up supervised by
ELIZABETH BLATTNER

Lighting
RALPH WALTON

Sound
DAVE KITCHEN

Story Editor
DONALD TOSH

Music composed and
conducted by
HUMPHREY SEARLE

Designer
JOHN WOOD

MIX TO:

SLIDE 2 - Producer
JOHN WILES

MIX TO:

SLIDE 3 - Directed by
MICHAEL LEESTON-SMITH

BBC tv

Duration:

FADE SOUND AND VISION